

COMPARISON OF THE ITALIAN AND GERMAN METHOD OF SINGING.

In a recent issue of *Werner's Voice Magazine*, Mr. Frederic W. Root placed on record some of his observations with regard to the Italian and German ideals of singing. Having spent considerable time the past season among the music students and teachers of both countries, Mr. Root's remarks make profitable reading for vocal students. He writes:

The Italian teachers of any country are too slaves in their theory and practice of voice-training to allow the adjective of nationality to apply to their aggregate efforts. The German teachers do not approve of each other, whereas there is a national method, and the teachers of unanimity on the part of the professors. The Italian teachers are, I am free with the epithet *cave* in connection with their *conferees* to admit of the idea that there is an Italian method, unless it consists in principal use of the Italian language and the music of Italian operas.

Then that in one country the voice is likely to be well trained, and that in another it is likely to be ruined, is all wrong. In one country just as much as in another the pupil may fall into good hands or into incompetent ones; but below a successful musical education lies a good vocal training, whether it be called "German method," "Italian method," or whatever. But there is one potent force which is distinctly national, and which is sure to exercise a strong influence on the pupil in either Germany or Italy, and that is the language.

Now these two countries the ideals are very different, following naturally the contrasting characteristics of the two peoples. In vocal music the one is for great demonstrativeness of expression, with incessant tremolo, exaggerated emphasis, diabolical execution, the wild, the portentous, etc., and the other extremes of compass; while the other is for greater reserve in expression, a steady tone of voice, and more moderate compass. The one has little regard for any music but that designed for the opera, while the other exacts the *Lied*. The one idealizes the voice, the other emphasizes, and the other to intellectuality. Both have their advantages and their defects. Emotionality gives naturally a better quality to the voice than intellectuality, and the Italian taste in tone-quality is decidedly better than the German. The language, as a gauge favors somewhat the Italian, and the German, as it is often admitted, but the main cause for the difference in tone-quality which one observes between the singers of Germany and of Italy is, as it seems to me, in the different language of the two peoples, and differences, which cause them to differ in their ideals.

I do not wish to imply that I do not find as beautiful voices in Germany as in Italy. At operas and concerts one often hears these; and the speech one

casually overhears on the streets and elsewhere is often remarkable for the deepest richness of tone; and among them there are sympathetic tones of the most infections. I think Jerome K. Jerome is right in the tribute he pays to the voices of German women in "The Diary of a Pilgrim"; "quoting Dr. Oliver Wendell Holmes to the same effect, "pure, clear, and full of soft, caressing sound, and with the most sweet and winsome expression."

But in spite of natural advantages which they possess, it is certain that in ideals of singing-tones the Germans are below the Italians. Possibly they exact less in this regard for the reason that they expect more in other particulars. I have heard song recitals given by singers who were not at all good, yet they evoked admiration at times; and yet the audience would sit the performance out, applauding heartily, *encouraging* all they could, and at last retiring reluctantly. The singer's intellectuality—selection of music, discriminating expressiveness, earnestness of manner, and even mannerism of the most dispensed so much that they cheerfully dispensed with sensible beauty of tone. The best teacher of tone-production that I encountered in Germany, a really fine teacher, who had a good deal of well, however, gave examples of tones which were delicate, but usually he could make better tones according to the Italian standard, but he did not like them, and only gave them occasionally as examples of the wrong sound!

The speaking tone of the Italians, as one commonly hears it, is not pleasant. Some get the idea from that the Italian language is a harsh language. But their singing-tone must be good. Nothing else will be accepted by the public. Within the past month I have heard the singers of four different Italian opera-houses without hearing a single *role* of any kind, and the result was not beautiful, generally strikingly so. They all, without exception, had the tremolo, most of them to the extent that one must infer, not hear, what pitch is intended; and they exemplified the other faults of execution consequent upon over-wrapping the tone. The one ideal, however, is the one pre-eminent excellence of the Italian ideal to regard tone-quality. If a student could concentrate on this, and avoid certain other things, Italy would do well for him. But the exaggerations of execution and distortions of sound which are in vogue and published到处 throughout Italy have proved to the contrary. I have heard the lessons of the entire vocal class at the Conservatory here in Milan, about twenty-five young people working for a "career"; and I have also heard the work of many others outside of the Conservatory. Most of the professors depend on the exaggeration of the tremolo, at least, and try to have their pupils avoid it. But one of these told me that not only the pupils desire it, but it is sometimes sanctioned even by composers whose music is sung, on the ground that with a tremolo the voice can better be heard above the orchestra.

In Germany one highly enjoyable, and in every way commendable, music institution is the "Lieder Abend," or "Song Recital" as it is called in America, where it is also fully appreciated. The German *Lied* with its delightful *Imstigk*, and also the English and American songs, with their sincere sentiments, are among the best means of popular music, and much of the best musical inspiration that has ever descended on composers is found in these songs. All shades of sentiment, from a lullaby by Franz or Brahms, to the intense dramatic sentiment of certain songs by Liszt and Schumann, and the Loewenberg, are found in this operatic literature. There is no stimulus that I am able to find in Italy toward the promotion of this form of activity among professional vocalists. Everything tends toward the opera—*overtures*—in the style which the Italians like, a style which, in some important respects, is unknown in America. On the Milan Concert program now before me, the vocal numbers are all operatic arias.

In the many lessons that I have heard given by the teachers here in and out of the Conservatory, I have heard a continual succession of operatic arias which vary not only by the teacher, but by Schubert and one by Schumann. To-ti and Denza, for example, are not used at all at the Conservatory. A student of anything is like a chameleon—he assumes the color of the ground he locates upon. The art of singing is quite as susceptible of this as is adopting the ideals of any country he studies in; but according to where he locates he acquires this or that, often very diverse, regarding many things. He adopts this or that ideal of expression, execution, and tone-quality, this or that style of singing, according to the styles of music and the country he is in; and according to where he will make of his attainments.

I think the ideals of Germany are, on the whole, more nearly those of the United States than are those of Italy. Yet Italy has its advantages. An ideal carefully considered for the two would be just. But I don't think that students are often able to do this for themselves, to select from the standards of different countries, those excellencies which it is desirable to adopt, avoiding the undesirable items. If one came to me for advice as to which country one should seek for vocal education, I should reply unhesitatingly—that we had better think it over!

GERMANIA THEATRE.

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It seems probable that America will soon follow England's new ecclesiastical idea of introducing women as choristers in sacred choirs. The movement is growing popular in Episcopal churches, and it is evident that not only the organ and the color is improved, but that the singers are easier to manage. The following individual views of the Rev. H. R. Haweis, who has lent his sanction to the innovation, will be of interest to musical subjects, will doubtless receive wide interest.

"For years," Mr. Haweis says, "I had conducted the choir on the old system of boys and men. It works very well when you have a large school to draw from, but not otherwise. For instance, there is the nuisance of the boys' voices breaking; directly you have trained a boy well, he is obliged to go elsewhere by a richer church or cathedral. The better you train boys, the more likely they are to be brilliant. If you start with them you get a good deal of trouble. They have different voices; some take surprises quickly; they suck sweets; they go to sleep on one another's shoulders—this is frequently the case in cathedrals, where they are so far removed from the congregation that they are not noticed; and then they are in harm's way, and tend to become convinced on other grounds that it was absurd to exclude women from the church services. Why, then are they sought for at great public festivities, when they are permitted to take a prominent part in public worship? But I am afraid of women not being excluded from the choir on the score of economy. There are plenty of girls who are glad to air their voices for a small sum. Amateurs often refuse to avail themselves of the opportunity of picking something for nothing. The material, however, is not only cheap, but good.

We never admit into the choir any woman who has not a good voice or who cannot read music. If you secure two conditions, you greatly abbreviate the expenditure of time and money. Of course everything depends upon the choice of the choir. It should be Spartan in character. You must rule with a sword of Damocles suspended over the heads of the members."

"The women who are admitted to our choir have no rights. They leave at a week's or fortnight's notice. The choirmaster is supreme, and I never listen to any appeal. Anyone whose judgment differs from that of the choirmaster simply goes. That is to say, that, and we consequently have no differences of opinion. Everything is peaceful and harmonious."

"There are eight professionals who are the nucleus of our choir. We have a solo quartet and a general quartet. The choir consists of a rather large number. The professionals are supplemented by unpaid members in number according to our capacities. The whole of the choir varies from eight to fourteen. We have tried to secure husbands and wives. The young ladies are mostly single. A rigid uniformity is enforced in costume, also a distinctness and massive wearing of ornaments that necessarily attract attention. The object is to produce a uniform appearance. The girls in the choir look like supermodels. They wear college caps, black stockings and short sleeves."

"Perhaps I need not say that when the innovation was introduced it was criticized and denounced. But we soon received the most sincere form of flattery, namely: imitation. The first application for participation in our concert came from St. Luke's, Berwick, and then the Cathedral of the Holy Trinity at Bradford applied next; and a church at Liverpool, I believe preceded me. We were also presented by the Melbourne Pro-Cathedral, and by the church of St. George. I have said that the movement must command itself on the score of economy and efficiency, but it likewise tends to general reverence and propriety."

"I notice that the presence of well-conducted women in the choir has an extremely good effect on the men. So far as I can see, I have observed an increase of reverence and attention. I may say that a choir of women and men is much more easily governed and influenced than a choir of boys. Whereas in the old days I had to repeat injunctions about behavior, now I can repeat them, and occasionally dismiss. I find now that the slightest hint given officially and addressed to the whole choir is taken in good part and respected. The women are ashamed to be disobedient, and the men are ashamed to show themselves less worthy than the women."

Mme. Bertha Marx has wedded Mr. Goldschmidt, the secretary of Senior Sarasate, with whom she appeared in concert in this country, and whom, in a course of fifteen years, she has assisted in upward of six hundred concerts in America and Great Britain. As a composer Mme. Goldschmidt has produced a number of Spanish rhapsodies and has arranged for the piano Sarasate's "Gipsy Dances."

EUGENE YSAYE, VIOLINIST.

Something About the Great Virtuoso Who is to Visit America This Fall—Vieuxtemps' Opinion of Him.

M. Eugene Ysaye, probably the most distinguished violinist in the world, author of *Journal*, has obtained from King Leopold, of Belgium, a special permit to visit the United States in November for a series of forty concerts, appearing first under the auspices of the New York Philharmonic Society at Carnegie Hall, on Nov. 10th, 1894, supported by a grand orchestra of 150 musicians.

Eugene Ysaye was born at Liege, Belgium, say the *World*, which place is, according to the illustrious Vieuxtemps, "the cradle of classic violinists." He is the son of a violinist and a pianist.

Of all the famous artists who graduated from the Conservatory at Liege, Ysaye is the most famous. He is the second son of a family of distinguished violinists, and received his first lessons from his father. Ysaye's father was also an author and composer. Following this came his discharge from the Conservatory, where he was a master. Master, a member of that renowned family which did much for the art, and who is yet chief of one of the first schools in Paris Conservatory, now in his fiftieth year.

After his studies at Liege, which were completed in 1874, Ysaye sought for the following year the Belgian government scholarship to Brussels. Shortly after Ysaye had heard him in concert. His reception by the audience was unanimous and his impression made on Vieuxtemps so great that he was in a fit of uncontrollable admiration, jumped upon the stage and shouted, "Thou art inspired!" and kissed Ysaye. Ysaye's school, however, gave him a scholarship "upon whom the mantle of greatest had fallen." His triumphs came thick and fast, and by the recommendation of Vieuxtemps Ysaye was furnished by the Belgian government scholarship for a travel and study in Paris, in which city he finally completed his studies.

By constant association with Vieuxtemps he imbibed the manner and methods of that great genius. In 1875 Vieuxtemps retired to Albergi, where he died. Ysaye then made a series of successful tours through Europe, receiving the homage of courts and the nobility. This was interrupted only three years ago, when he was nominated to the Royal Conservatory of Brussels.

At Cologne he played under the direction of Ferdinand Hiller, at Berlin under the direction of Mendelssohn, and at Frankfurt with Clara Schumann; Sweden, Norway and Zurich were also visited. In Russia, at a grand festival in honor of the Emperor, he appeared before the Russian Imperial Society, under the direction of the great Rubinstein, who he said he saw in Ysaye "a master of masters."

After these triumphs the King of Holland decorated Ysaye Knight of the Oak Crown, in 1884. He traveled by land and sea to America in 1886, and was received at the Grand Conservatory at Paris formerly presided over by his two masters, Wieniawski and Vieuxtemps. The effects of his close attention to this school are already potent, and to-day Ysaye's Conservatory boldly claims that it produces as great violinists under the instruction of Ysaye as the Paris Conservatory or the school of Joachim.

Since this high honor has been conferred upon him in Brussels, Ysaye has played each winter in the Chamber of Music, and has given a film in the salons of Paris, and has given two sets of concerto performances to the new school of French music. He has since been promoted Officer of Public Instruction by the French government.

During his recent tour in Italy with his brother Theophile, the pianist, Ysaye stayed at the Quirinal, and was elected Knight of the Crown of Italy. In London for the first time, in the season of 1889, he played under the auspices of the Philharmonic Society, and received a hearty welcome.

Ysaye is, to use the expression, a genuine violinist of the highest order; none more than he has the life, the communication, the passions and the width of phrasing, and he has, above all, a variety of feeling with which makes his performance as an interpreter of the most difficult and difficult, with a comprehension and a respect due to each.

Although he has composed a great deal, he has only published two mazurkas at Moscow. Of the concertos he has written, he may be mentioned his concerto No. 6, a series of six sonatas and some variations on themes of Paganini, which have been repeatedly heard and warmly applauded by those who are interested in the modern technique of the violin.

MAJOR AND MINOR.

Madame Julia Rive-King will play Tschikowsky's "Baba-Yaga" in concert at the Boston Festival, September 28th, who will appear in numerous with orchestra and in recital during next season in many of the principal cities of the East and West.

An Exhibition of souvenirs of Liszt has been opened at Weimar, at the Liszt Museum. Here are collected all the pianos of the celebrated virtuoso, his original manuscripts, his different diplomas conferred on him, his private documents, and souvenirs, and, lastly, autographs letter from the numerous celebrities with whom he came in contact.

Ysaye, the Belgian violinist, will make his first appearance in America at the concert of the Philharmonic Society, in the Carnegie Music Hall, on Nov. 16 and 17. He will play Saint Saens' third concerto and in Bruch's "Scotch Fantasy" with Mr. Seidl conductor.

At the last meeting of the Wagner-Verein the number of members was shown to be 4,988, as against 8,961 in the year of 1891. This diminution, says the *Waggon-Verein*, is due to the serious differences of opinion between the Wagner-Verein society and the management of the Bayreuth Theater. These are, principally, questions of prerogative, but they produce the curious phenomenon of the decadence of the Wagner-Verein at a time when the music of Wagner is triumphant.

The famous dramatic singer, Frau Lilli Lehmann-Kalisch, has been engaged as principal teacher of singing at the Stern-Schule Conservatory, Berlin, in place of the lately deceased directress, Frau Jenny Meyer.

Under the title, *Theatre and Population*, the *Republique Francaise* furnishes the following statistics: There is one theatre for every 32,000 inhabitants at Paris, for every 81,000 at Berlin, every 84,000 at Bordeaux, every 300 at Lyons, every 12,000 at Vienna, and at London one for every 145,000. There are more theatres in proportion to the population in Italy than any other country. In Catania there is one for 9,000 inhabitants, in Florence one for 15,000, in Venice one for every 24,000, in Milan one for every 30,000, and in Rome one for every 31,000.

St. Saens is known to be not only a prominent musician, but also a poet. He has now, however, resolved to come before the public in another role, that of a writer on philosophy. He has passing some time in Germany for the preparation of a volume entitled "*Fragments and Myths*."

Paderewski, the pianist, has abandoned his intention to revisit the United States the coming season, and proposes to spend the winter in Europe, says the London *Daily News*. He does this on the advice of physicians, who advise against a long and exhausting journey. Paderewski hopes to be able to go to the United States in October of next year.

There are rumors of a new opera which Verdi is about to begin writing. This is not the "King Lear" of which so much has been heard, but "Urgolino," a subject which would certainly have suited the Verdi of former days most admirably. The veteran master is said to be studying the whole literature dealing with the history of the Count, and the Duke of Urgolino, and the Duke of Gherardo, Professor Fedeli, to spare neither trouble nor expense to discover, if possible, the musical setting, by Vincenzo Galilei (the father of the great astronomer, Galileo Galilei), of the canto in Dante's "Inferno" which deals with Urgolino.

Coquelin is probably the richest living actor. He never needs a coat on scenery. Irving, on the contrary, invents his coat on his art, with the result that he has been bankrupted several times. Rossi and Salvini are both immensely rich.

Oliver Wendell Holmes writes: Let me remind you of a curious fact with reference to the seat of muscle sense. Far down below the great masses of thinking marrow and its secondary agents, just as the brain is about to merge in the spinal cord, the seat of the power of hearing spreads that pale filament out into the cochlear canal, where they report what the external organs of learning tell them. This sentient matter is in remote connection only with the mental organs, far more remote than with the organs of the sense of vision and that of smell. In a word, the musical faculty of man does not have a little brain of its own. It has a special world and a private language all to itself. How can one explain its significance to those whose musical faculty is as rudimentary as that of development, or who have not even the taste to appreciate it? Is not the intelligible language the smell of a rose as compared to that of a violet? No, music can be translated only by music.

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MME. FURSCH-MADI DEAD.

Mme. Fursch-Madi, the noted opera singer, died at Warrenville, Somersett Co., N. J., of cancer of the stomach, from which she had been suffering for the last six months. Mme. Fursch-Madi would have been at the same time the most famous German-Spanish soprano. Her father discovered her talents and advanced her musical education, sending her to the Paris Conservatory. Her dramatic soprano voice attracted immediate attention, and Fasquelle, the great symphonic conductor of Paris, engaged her with a very high salary for his orchestra. She obtained success in "Robert le Diable," "Hugues not," and "Fröschbeutel," and won fame in France. She came to America in 1883, wearing the knob of purple ribbon of an officer of the National Academy of France, a decoration seldom conferred on a woman. She was the dramatic soprano of Abbéys' grand opera company, which dedicated the Metropolitan Opera House. Her best roles were Aida, in Leonora in "Trovatore," Selika in "L'Africaine," Donna Anna in "Don Giovanni," and Otrivid in "Lohengrin." She also sang "Robelet le débile."

"Hugues not" was a triumph, and she also sang with the American Opera company. Mme. Fursch-Madi's last public appearance was as Otrivid in "Lohengrin," at the Metropolitan Opera House. Mme. Fursch-Madi had about fifty years of musical career, married three times. Her first husband, a son by the first marriage, and a daughter by the second marriage, survive her. Fursch-Madi, the famous opera singer, whom Verdi chose to sing the title role in "Aida," died in the depth of poverty. Her death was a shock to those who had known her in the days of her triumph, accompanied as it was with a partial disclosure of the straits to which she had been reduced. She died almost alone in the bare rooms of a cabin which is buried in the snow-covered Bell Homestead, New Jersey. She was buried in a Catholic graveyard in Plainfield, and her body will rest in an unmarked grave unless some of her old associates contribute a fund for a headstone.

Her funeral was pathetic. Not one of the legion of former friends was present. Some were out of town, and others too poor to attend. Many had forgotten her. During the last opera season she sang "Otrivid" in "Lohengrin" with Melba and La sale. So few were present as mourners that a hack-driver, a machinist, and a reporter were called on to act as pall-bearers. Her husband, her son and Vicente Claudio, the tenor.

There were only twenty-nine persons in the church to bear the last mass said for Mme. Fursch-Madi, the dead. Many times that number have often been turned away from the doors of the opera house because they could not secure seats to hear her sing.

SOUSA ON FOLK SONGS.

Fletcher, of Ayton, said "he cared not who made laws of music, so long as he could write them." Mr. Sousa, in talking over the folk songs of various nations with a *Bach* reporter one night at the Exposition, said: "One of the best signs that America possesses typical music is the fact that some of its leading composers are beginning to make use of the little ballads that hold a place in the hearts of the people. 'The Old Gray Mare,' 'Old Kentucky Home,' 'Massa's in de Col' Col' Ground,' 'Camptown Races,' and other songs of like character are being constantly used in works of a high order. It is a well-known fact that men like Brahms, Grieg, and others of the great of the Old World, have found a wealth of melody in the folk songs of their country, and have reproduced them in suitable form for the classic stage."

"Nothing pleases me more," said Mr. Sousa, "than to see composers who are original workers in the evolution of the musical public—men, for instance, like Charles Kunkel—take the homely little songs of the sweetest singer that America, if not the world, has produced—Stephen Foster—and turn his melodies into form for the concert stage. It pleases me because it salutes the past. I believe that within fifty years America will dominate the musical world. When composers of the stamp of Mr. Kunkel can find melodies capable of musical treatment in the typical songs of our country, such as he has introduced into his latest popular piece 'De Wa,' I am willing to say that he will succeed, when a sturdy oak will grow in the years to come. At the present time, I had occasion, a few days ago, to see a composition of a young St. Louisian, Louis Conrath—not less than work than a concerto for piano and orchestra—that of this kind unless my judgment is all at sea. This is only one of several instances that have come under my observation of the rapid strides that are being made in purely creative work in this country."

CHARLES R. POPE AT THE HELM.

The Pope Musical Society to be held Musical Automaton for the St. Louis Public.

Charles R. Pope, the founder of Pope's Theatre, and for many years identified with theatrical affairs in St. Louis, both as actor and manager, has returned from Europe, where he represented the United States as consul.

We learn with pleasure that Mr. Pope has again entered a field for which his ability and experience give him the highest advantages. Mr. Pope has already secured a large subscription from our leading citizens, and proposes to give a musical and social entertainment of the best character. The "Pope Course" is to begin in our noble Music Hall, and will open about the middle of November. The "Course" will embrace five (5) entertainments, to be given once a month. Each entertainment will include a choice of reserved seats, for each entertainment, making 15 tickets for the course, for the sum of \$12.00.

Mr. Pope has secured for his first attraction the great Southern orator, General John B. Gordon. Scores of celebrities will be present, and among them is to be one of the most eloquent and magnetic speakers of the day. His subject is "The Last Days of the Confederacy," and is said to electrify his audience, no matter what their political affiliations may be.

In December, Mr. Pope will give the world's greatest violin virtuoso, the renowned "Ysaye." This artist is due in New York in November, and will doubtless create a great furor as Pawderswick. We wish Mr. Pope the greatest success in his enterprise, for certainly he has every qualification to conduct it to a successful issue. The musical public in particular will be grateful for his interest in their behalf.

Miss Lila Kunkel, the popular young violinist, will be given a benefit concert October 16, at the Germania Theatre. A magnificent programme will be gotten up, and will offer numbered by the leading musical men of the city. Miss Kunkel is not, as many suppose, daughter or relative of Charles or Jacob Kunkel; her father has been dead some years. She has been ably seconded in her endeavors by her teacher, Mr. O. Knebel. It is Miss Kunkel's intention to spend several years in Europe under the best masters of the violin.

TSCHAIKOWSKI AND BRAHMS.

Tschaikowski's first meeting with Brahms in Leipzig is contained in an extract from the Russian composer's diary, which has appeared in the *Musiker der Zukunft*.

"For the first time in my life I had an opportunity of meeting the most celebrated German composer of our time. Brahms is a man of medium height, very corpulent, and of sympathetic appearance. He is a man of few words, a shaggy-looking man of good-natured, handsome, and no longer young Russian priest. Of the characteristic features of a handsome German he possesses none, and I cannot conceive why a learned ethnographer who desired to place the characteristic features of Germans on the title page of his book should have selected Brahms for his portrait. This last circumstance I discovered from Brahms after I had told him the impression which his appearance made upon me. This sympathetic softness in the lines of his face and features, the tolerably long thin gray hair, the good gray eyes, the somewhat squat gray beard, all combine in a type of pure-blooded, genuine Russian man with which one often meets among persons of the class to which our ecclesiastics belong."

Tschaikowski then proceeds to give his views about the works of the great German composer.

"Brahms is a man of wide range. A number of influential people, musically constituted, have devoted themselves especially to the Brahms cult, and regard Brahms as a great one of the first rank, almost as Beethoven. In Germany there are anti-Brahmsians. However, nowhere dare Brahmsians be so much a stranger as in my fatherland. His music has for the Russian temperament something dry, cold, misty, uncertain and repellent. Something like melody, regarded from a Russian point of view, Brahms does not possess. His Music is good, though it is never carried out by him to the end. Scarcely does he bring out one incomprehensible melodic phrase than it is lost in the whirl of little means harmonies and modulations, as though the composer had made it his special object to do away with melody. He is a force, the musical speaking whose needs he will never gratify. He is ashamed of the speech which the heart comprehends. When one hears him one asks one self: 'Is Brahms deep, or does he only with apparent depth mean something very deep in his art?'

"Brahms is always deeply settled. His style is always elevated. Never does he, like the rest of us present composers, use an outward effect. He never once seeks to place in wonder or astonishment through a new and brilliant composition. Equally little does one meet in him common-place or imitation. His music is very earnest, very noble, and from appearance even independent, but there is wanting the principal thing—beauty. That is my opinion of the works of Brahms, and I think, so long as this is after all true to all Russian musical men and the whole of the Russian musical public. A few years ago, when I openly expressed my opinion of Brahms to Hans von Bulow he said: 'Wait; the time will come when to you, too, the depth and beauty of Brahms' music will be manifested. Like Gradually there came to me enlightenment as to the genius of Brahms, and in your case it will be the same.' And I waited, but the enlightenment does not come."

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Robyn and Lepere's comic opera, "Jacinta," well and favorably received at New York's theatres, is to have a performance at the Broadway Theatre. Its authors have signed a contract with Fred Whitney, the manager of the Louise Beaudet Opera Company, by the terms of which "Jacinta" will be seen the first week in November at the Broadway theatre. The New York critics' opinions are very favorable to Mrs. Robyn and Lepere, their renumeration being in the shape of a liberal royalty.

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New rules have lately been issued for the Paris Conservatory of Music, according to which professors must retire at the age of 70, and must give at least three lessons a month. Classes are open to boys and girls pupils, except those of harmony, piano, and organ, which may have twelve. Pupils in singing must complete their course in four years, those in harmony and piano in five. The minimum age for admission is fixed at 18 for men, and for women; the maximum age for men is 30, for women, and 25 for women; for harmony, 22, and for piano 18.

Capmann was a blacksmith, and Wachtel a peddler. Now we have a woodman from the forest who aspires to become a vocal star. Alois Burgstaller, who sings the part of Heinrich, one of the minstrel knights in "Tannhäuser," at Bayreuth, was a woodcutter in Upper Bavaria, at twenty-five cents a cord, when Felsenberg discovered him last summer. His heroic tenor voice induced her to bring him to Bayreuth, where he has been studying singing, receiving meanwhile thirty-six dollars a month for expenses until the first salary day at the theatre comes round. It is fortunate for him that he possesses a "robusto" voice.

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Waltz time d. so.

1. I love a lit - tle
2. Her voice is sweet - est

1. la - - - - - lady, I call her sweet - heart mine
2. mu - - - - - sic And soft - - - - ly breath'd her sighs

1555 - 4.

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1. She's like a lit - - tle fai - - ry With a sweet face and
2. Her smile is like.... the sun - - shine, Sun - shine that lights her

1. form di - - vine I meet her ev' - - ry
2. love ly eyes Her cheeks are like the

1. ev'n - - ing And tell her sweet tales of love
2. ro - - ses, As dipp'd in the morn - - ing dew

1..... That make her with me lin - - ger, Be.
2..... Oh how I love this maid - - en My

1. neath the stars a . . . above Oh! sweet - heart
 2. lit - tle sweet - heart true " " "

mine, Oh! sweet - heart mine, Oh, come tell me with those
 &c

eyes di - vine What lies in thy heart, Ah, yes! 'tis love's
 eyes di - vine What lies in thy heart, Ah, yes! 'tis love's

dart, Then come, sweet - heart, thou art mine.....

Oh raise those trust - ing eyes of blue And let their love - light
 glist - en through Oh raise those trust - ing eyes of blue And

I'll be true to you *Vivo.*

FESTAL MARCH.

Edgar Van Sicklen.

Moderato. *d* — 76. *Risoluto.*



Con anima.



Pomposo.

ff

cres.

ten.

ten.

ten.

ten.

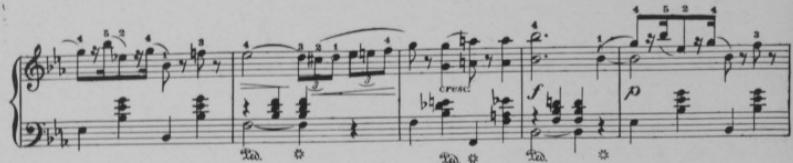
1544 - 5



Cantabile.



G Scherzando.



*Animato.*

NACHTSTUECK.

As interpreted by Paderewski, Rubinstein and von Buelow.

R. Schumann Op. 23 No. 4.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

ad libitum. *Einfach. (With simplicity)*
cantabile.

The chords to be arpeggiated as

in the preceding measure.

N.B.

a tempo.

(N.B.) Hands which cannot sustain the notes of the chord to effect after pedalling, which preserves absolute purity of harmony, must employ the pedal notation at ④

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8

Pedal.

rit.

a tempo.

Pedal.

molto rit. 1. *a tempo.* 2. *molto rit.*

Pedal.

a tempo.

Pedal.

Adagio.

Pedal.

1067-2

AURORA.

CONCERT WALZER.
*Als Duet frei bearbeitet von
 Louis Conrath.*

Secondo.

Moritz Moszkowski.

Allegro con brio. $\text{d} = 84$.

Primo.

Cantabile.

a tempo.

f *cresc.*

rit.

1 2

Grazioso.

a tempo.

cresc.

mf

Scherzando.

cresc.

rit.

1539 - 16

16

Cryptabile, a tempo.

Secondo.

Cantabile. *a tempo.*

The image shows three staves of musical notation. The top staff is for the piano, featuring a bass clef and a key signature of one flat. The middle staff is for the voice, with a soprano clef and a key signature of one flat. The bottom staff is also for the piano. The music consists of six measures. Measure 11 starts with a forte dynamic in the piano part, followed by eighth-note patterns in both hands. The vocal line begins with a sustained note. Measures 12 and 13 continue with similar patterns, with measure 13 concluding with a forte dynamic in the piano part. The vocal line ends with a sustained note.

Risoluto.

The image shows a page of sheet music for an orchestra and piano, specifically page 1539. The music is arranged in six staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The subsequent four staves are for the orchestra, featuring violins, violas, cellos, and double basses. The notation includes various dynamic markings such as *p*, *f*, *cresc.*, *ff*, *rit.*, and *a tempo*. Performance instructions like *Grazioso* and *Risoluto* are also present. The music consists of six measures per staff, with some measures spanning multiple staves. The page number 1539 is visible at the bottom center.

Secondo.

Musical score page 8, measures 5-8. The first measure begins with a dynamic 'f' and includes a tempo marking 'a tempo.'. Measures 6, 7, and 8 are identical, each starting with a half note followed by a series of eighth-note chords.

Musical score page 8, measures 9-12. The first measure begins with a dynamic 'f'. Measures 10, 11, and 12 are identical, each starting with a half note followed by a series of eighth-note chords.

Musical score page 8, measures 13-16. The first measure begins with a dynamic 'f'. Measures 14, 15, and 16 are identical, each starting with a half note followed by a series of eighth-note chords.

Musical score page 8, measures 17-20. The first measure begins with a dynamic 'f'. Measures 18, 19, and 20 are identical, each starting with a half note followed by a series of eighth-note chords.

Musical score page 8, measures 21-24. The first measure begins with a dynamic 'f'. Measures 22, 23, and 24 are identical, each starting with a half note followed by a series of eighth-note chords. A crescendo marking 'cresc.' is placed above the staff in measure 23.

Primo.

Sheet music for piano, Primo part, measures 1539-16. The music is in 2/4 time, key signature is B-flat major (two flats). The score consists of two staves. The top staff shows the right hand playing eighth-note chords and sixteenth-note patterns, with dynamic markings like *p*, *f*, *p*, *rit.*, and *mf*. The bottom staff shows the left hand playing sustained notes and eighth-note chords. Measure numbers 1539 and 16 are indicated at the bottom of the page. Fingerings are marked above the notes in both staves.

Secondo.

A page from a musical score featuring four staves of music. The top two staves are for the orchestra, showing bassoon parts with dynamic markings like 'f' and 'p'. The bottom two staves are for the piano, with the right hand playing eighth-note patterns and the left hand providing harmonic support. The score includes rehearsal marks '1' and '2' above the piano staves, and measure numbers '1539 - 16' at the bottom.

Primo.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and includes various dynamics such as forte (f), piano (p), and sforzando (sf). There are also performance instructions like "Con energia." and "leggiero." The page number "1539-16" is visible at the bottom center.

Secondo.*Primo.**Cantabile.*

Premo.

cres.

ff

ff

Secondo.

rit.

a tempo.

Secondo.

rit.

Cantabile.

pomposo.

cen - - - - do

ff ff

1539 - 16

Primo.

Secondo.

1. 2.

Animato.
strepitoso.
Risoluto.

Primo.

3

JUNE ROSES.

Caprice.

F. A. Mc. Lauthlin.

Moderato. $\text{C} = 104$.

Ad.

Con grazia.

cresc.

Ad.

cresc.

Ad.

or thus.

1545 - 5

Scherzando.

Con grazia.

or thus.

1545 - 5

Con gusto.

TRIO.

1545 - 5.

6

Piano sheet music consisting of six staves. The top four staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2/4'). The key signature changes frequently, including G major, F# major, E major, D major, C major, and B major. Fingerings are indicated above the notes, such as '3 2 1 2' and '5 4 3 2'. Pedal markings like 'ped.' and 'pedal' are present. Measure numbers 1 through 15 are visible at the beginning of each staff. The score includes dynamic markings like 'ff' (fortissimo), 'f', 'mf', and 'cresc.'. A tempo marking '1545 - 8' is located near the end of the page.

A page of musical notation for two staves, likely from a piano score. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes throughout the page, including G major, F# major, E major, and D major. The time signature varies between common time and 2/4.

The music includes several dynamic markings such as *f*, *p*, *cresc.*, *ten.*, and *gradually softer.*. Articulation marks like $\ddot{\text{z}}$ and z are present. Performance instructions include "or thus." and "Coda".

The page concludes with a page number "1546 - 5" at the bottom center.

WEIMAR DAYS.

The Weimar of to-day is, I suppose, much the same sort of town which it was in 1876, and at that time it had not changed perceptibly from the period of Schiller, Goethe, Herder, Wieland and Hummel. The yellow portcullis is still seen rambling through the streets, by which a handsome crop of grass is annually raised by the municipal authorities, and the whole town strikes you as somewhat oblivious of the present age while reveling constantly in the

I had spent the winters of 1874 and '75 in Berlin trying to extract piano instruction from Theodore Kullak, and thought it expedient to wind up my European experiences by letting Liszt know that I was around. Pratti had preceded me to Weimer, where Max Pinner and a whole colony of devotees were already anxiously waiting Liszt's arrival from Pesth, where he had visited on his return from Rome.

One evening we all wandered to the depot, and in due time Liszi arrived. As I had been disappointed even with the first visit to Nischnia, I was not at all surprised to see Liszi whom I had pictured myself as a very tall man; however, I did not lay that up against him, and after presenting a letter from Heinrich Dorn the next day became a regular visitor at the famous afternoon meetings, where everyone was liable to be called upon to play something, whether it was a simple ditty or a more elaborate and usually furnished in very epigrammatic form ideas, which, if carried out, changed the interpretation of entire compositions. He was fully conversant with everything that had been written and composed down to just a little before anyone else had ever done it. There was a grand and quiet dignity about him which was ever present, accompanied by a singular grace of manner, which captivated men and women alike. He could unbend when dining with his students at the "Hotel Zum Elefanten," yet no one ever thought of attempting "it."

Occasionally he would seat himself at the piano and play. At such times his attitude was most impressive; his eyes appeared to pierce immeasurable space, and he seemed totally unconscious of his surroundings. Of course, one's judgment was seriously handicapped, for while he played, remembrance would well up that linked him to his greatest past. You saw before you a man who had in his way become the master of Mendelssohn, Chopin, Schumann and all the other great contemporaries, and his actual playing seemed a dream from which you awoke when he stopped. In the case of many modern pianists it is a nightmare.

Lisz特 shared with General Sherman and Bismarck a same fondness of kissing pretty girls, and there seemed no lack of opportunities for it. He exhibited rare judgment in knowing just when to draw the line, and if it "was but a faded flower" who presented herself, he had to content himself with the privilege of kissing her hand, which was also a good way to go, when in most cases eagerly availing themselves of it. I did not join in these osculatory orgies, and simply shook his hand. On Sundays at 12 o'clock an informal musical gathering took place at his residence. On these occasions Miss Breidenbach, from Erfurt, would sing German Lieder, accompanied by Lassen. Liszt would play chamber music with Koemppel and Gretzschmacher, and a few favored pupils would be invited to play. These soirees were usually attended by the Grand Duke of Saxe-Weimar, his brigadier

Among the interesting Liszt devotees were the Misses Stahr, whose hospitable mansions was often invaded by the Liszt colony, and where the master himself often spent musical afternoons. In the course of the summer most musical celebrities, including the famous violinist, H. H. Wieniawski, made a "visit," and usually produced something. In that way we heard the Thome brothers, called the musical Siamese Twins on account of their incomparable duet playing, Louis Brassis and many others. The Misses Stahr have a complete gallery of pictures of pupils dating back to 1850, a very creditable gallery of portraits. Hair-cutting was never a popular practice in Weimar. The Weimar barbers at one time petitioned the city council to pass an ordinance limiting the length of hair which could legally be worn; but Liszt's influence at court was so potent as to defeat their scheme. The inhabitants of Weimar were fond of music, and those who had no piano practiced on practicing the piano after ten o'clock in the evening with open windows. The local piano dealers disliked renting pianos to Liszt pupils, and did so only under protest and at exorbitant rates, as it was assumed that the average Liszt pupil could effectually ruin an instrument in about a month's practice.

Liszt himself was very conservative in his playing; he neither pounded, nor did he cultivate an inaudible pianissimo. His tempi were deliberate; notably so in his polonaise in E, which we so rarely hear in

Other interesting people at Weimar were Professor Heller-Hartung, the director of the music school, and A. W. Goetschalg, the organist. Both men new just enough to fill their respective places—to known more would have proved fatal to their office. There was a certain romanticism about the whole Weimar colony, which even the most realistic American could not wholly free himself from. Those fortunate ones who had the experience will never forget it. One received at Weimar a tremendous impetus for hard work, and this took the place of actual instruction with many students.

The latter-day school of great pianists, represented by D'Albert, Stavenhagen, Sauer, Pachmann, Lederewski, and Rosenthal, was then as yet not thought of; the Leschetizky fan was yet to come, and had just died and Josefey far excelled all younger competitors in the pianistic field. It is to the latter master that we still look for the highest

After a three months' sojourn at Weimar I left, fully repaid for my outlay of time and money, and comforted by the reflection that I was the only one out of the whole crowd who had escaped being

istz's favorite pupil.—E. LIEBING, in *Musical World*.

The supremacy of one sense over all the others

The supremacy of one sense over all the others is so completely established that the world of our waking moments is a world of sights, even as the world of our dreams is a world of visions. We are always looking, the rawest rawlings, the most gaudy, the most gaudy to shapes and colors before our eyes, dimly noticing the sounds which reach our ears, the visible has become the real, while the audible and the tangible appear but as casual properties of the visible. This is the reason why Bertrand Russell can realize that there is anything in a picture or the outer world which is due to any other sense than that of sight. There are moments in the life of every man when he is reminded of the world of sound which might have been his universe if his lights were dimmed. Such moments as these are not to be found in youth and manhood where the age of first impressions have passed. Probably unscientific minded persons will object to this statement. They are under the belief that such an experience occurs to them every time they listen to a symphony of Beethoven or Wagner or any other musical composition, admitted to one who has been all his life profoundly impressed by music to say that, in his opinion, the moments of real transferance to the realm of sound have been such as may readily be numbered, and their occurrence has been in connection with the simpler rather than with the more complicated situations.

Three or four such occasions of real absorption stand out in memory from a long musical experience. Perhaps a little consideration of them may help to throw some light on what has often been said, that which has been written in Spain, the true sources of emotional power in music. The first was an impression derived in early youth from the choral practice in Lincoln Cathedral, heard at a distance while standing in the darkened nave. The second was the effect of the tenor and bass parts on the words *confessor gloria in* the "Innundamus" of Rossini's "Stabat Mater"; this, also, was heard at a distance, while standing in a dark corner of the cathedral choir. The third was an impression experienced on similar occasions, but in circumstances of such close proximity that they may be regarded as one occasion; it was the impression produced by distant church-bells in the evening. Otherimentary impressions, however, were numerous, and possessed an arresting power these recollections of youth. Sometimes the first clear note of a trumpet, the crescendo of the Leeds Chorus in some movement of a symphony, the "Hallelujah" in "Requiem" may have seemed for the moment to possess the whole mind; but in these later experiences there is nothing absolutely novel; they have come as reminiscences of impressions which have been felt before. It is not in these, but in earlier instances, that general principles of musical effect must be sought, if they are to be discovered at all.

No doubt both the musical enthusiast and the professor of aesthetics will scoff at the idea that the sources of pleasure in music are to be traced in such simple instances. But both the enthusiast and the professor are apt to misapprehend the real nature of their problem. They waste their time in discussing the beautiful in art, whereas they ought to be discussing the beautiful in an aesthetic nature. We do not mean to understand why a particular product of art is called beautiful, but we do wish to understand why certain sounds make us still and silent, and why certain other sounds stir us with the feeling that we can't do without something great. The late Mr. Gurney

wrote a ponderous volume on the power of sound, and he had no difficulty in the main problem, and paid no heed to the subtlety of the final problem. He conceived that the power of sound was to be made clear by talking about music; if he had tried to arrive at the power of music by talking about sounds he would doubtless have written less, but it would have been more to the purpose. The fact is, that nine-tenths of the interest which musical people take in music is intellectual interest, and that the scholar's interest, in speaking, nothing do with the power of sound at all; any more than the scholar's interest in the text of a classic has to do with the power of poetic thought as it is in the remaining tenth, in the purely aesthetic element raised by certain features in the mystic atmosphere of the beholder which has caught

If therefore, we could ever lose sight of the power of music over us, we must go down to the deep-lying primal simplicities. We must dispense and cast aside every element of interest which may tend to an association with civilization; or, store up circumstances of skill, whether creative or interpretative; and we must fix our attention upon the elements that were presented in the original impression.

He who invents any sounding instruments for himself—the source of those impressions which are now produced upon us by artificial combinations of sounds made by brass, &c.—it can be truly said, that he has done more to help man to listen to the sounds with which he is surrounded, than any one else. The winds and waves, the crests of heats and to the voices of his own kind.—*Macmillan's Magazine*.

AUBER AND MENDELSSOHN.

Auber was a thorough man of the world, and passed his life in a round of pleasure. His only hobby was his intense superstition. He was always looking for signs and omens, and generally succeeded in finding them. So frightened was he in his later years, all persons who visited his house were cautioned not to mention the word not to say anything that might remind him of it. He died, literally frightened to death during the reign of Louis Philippe, in 1857, and was buried in the church of the Paris commun, in his study, and so far from the cemetery.

It was met by a body of insurgents, who took out the horses to draw the artillery and cast the coffin into the nearest ditch. Auber was exceedingly nervous, so much so that he never acted as conductor, nor was he ever present at the performances of any of his operas. In 1857, circumstances compelled him to put a period to his life. Entertaining the belief that if he never listened to a public reading of one of his operas he would never live to write another.

Mendelssohn, when a boy, was passionately fond of gymnastics; later in life, he was devoted to all kinds of sports, but especially to riding, swimming, and dancing. Had he not been a number of times, he might have made a success as an artist. The number of finished sketches, both in pencil, pen-and-ink, crayon and water colors, is very considerable; wherever he went he took his easel and sketched, finishing it at his leisure. The drawings and water colors are all very carefully done. He was a voluminous letter writer, and his correspondence is preserved in three large volumes, just as he left them in his study, in two or three thick volumes. No sketches of his music exist, for he does not seem to have made any, preparing the whole of a long movement in his head before writing down a note. His illustrations, based on imagination and on the imagination of others, were the wonder of Mendelssohn's contemporaries. He had very long fingers, and was accustomed to train the second and third of each hand by practicing trills several minutes each day.

The announcement from Charlottenburg of the death, on the 9th ult., of Prof. Helmholz will recall the close connection which this eminent scientist had with music. This was mainly through his great work on "The Sensations of Tone as a Physiological Basis for Theory and Practice," which he first published in Germany in 1850, and was twenty years ago translated into English by Mr. A. J. Ellis. Prof. Helmholz, by a series of resonators, invented a method of absolute analysis of musical tones, and his discoveries, which he reduced to a theory, have since been most ingeniously applied to the construction of his invention of a double harmonium, with twenty-four vibrators to the octave. Many years ago it was thought that this instrument would effect something like a revolution in pianoforte and harpsichord making; but although these prognostications did not prove true, Helmholz did undoubtedly exert an enormous influence upon the higher branches of musical instrument manufacture.

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AGENTS.

Agents are wanted for *Kunkel's Musical Review* in every city and town in the United States. Why not induce your friends and acquaintances to subscribe to the foremost musical magazine?

Three subscription concerts will be given at the hall of Strassberger's Conservatory of Music, 2200 St. Louis Avenue, during the coming season. The first concert will be given on the evening of the second Jan., 10, or 11, and the third Feb. 28, 1895. Those who will take part are George Herich, Val Schoop, Louis Mayer, Carl Froelich, Adelia Kalkmann, Guido Parisi, Charles Kunkel, Louis Contratto, Broeckeaert and J. Wouters.

Madame Melba has been interviewed on the training of singers. Among the number of quite exceptional people among the said—

"No voice should be trained before the sixteenth year. Up to that time the girl can study, get the rudiments of a general education, and the voice is too delicate to be forced or over-worked. The musical training will leave plenty of time for the study of language, musical history, poetry, and physical culture. I consider the stage indispensable to the young student. She should sing to all the people—concerts and comedies possible." "I am not partial to a so-called musical education. In no profession is general intelligence more essential. There are many great singers with little training; but when the singer is expert, then her phrasing is good; they have good methods; they know how to act, and they bring the charm of health, taste, and personal refinement to bear upon the audience. That is what I mean by being educated. A person may be a great actress and still be laid upon the term 'beauty.' It is a mistake. The word is misleading. Better results would accrue if young people tried to be healthy. Perfect health is absolutely necessary to success. Personal health is personal attractiveness. Next to Personality, diet is the most important factor in health. I am well because I don't abuse my stomach. I know exactly the foods and drinks that agree with me, and I don't touch anything else. I never play cards, and I never drink beer or whisky. Each individual must work out her own health problem. Sing on a basin of soup or dish of raw oysters. After the opera I have a hot dinner."

ART IN THE OCCIDENT.

The following is said to be a verbatim account of the introduction of an eminent violinist to a fair Western audience:

"Ladies and gentlemen," began Colonel Handy Polk, the well-known estate agent, stepping up to the platform and addressing the audience. "It is my privilege this evening to introduce to you Signor —, the notorious fur-fiddle, who No. 1 violin-player in the state of California and rather a fiddle-faddler, not merely a fad, but as much of a business as politics is in this country, and when it comes to handlin' the bow, he emphatically knows where he is at. He hasn't dropped into our midst, but come on under the auspices of the Literary Society, which is payin' his wages and backin' him to the last gash. So let it be understood that if you happen to see any anticlimax or offer, you can do your best to ignore it, and if any signor signs on, just add that if you expect him to swing the fiddle around his head or play it under his leg, like we used to skip stones across the swimmin'-hole where we were. If you happen to meet him, you may just as well go 'I'm now and gone,' for the signor bain't that kind of a player. That's all I have to say at present. Start her up signor." —From the "Editor's Drawer," in *Harper's Magazine* for October.

Will he be good news, if it be true, that Brahms has during his holidays been engaged in the task of selecting from the mass of material available in ancient popular tunes, and while he is, taken the chosen forty-nine, and while preserving the old melodies intact, has added his own delicate accompaniments which exactly catch the spirit of formality? Brahms is so thoroughly German a nationalist that perhaps no one living could have performed the task better. The songs will be published in the course of a month or two, and we shall doubtless hear a good many of them during the London season.

Mascagni has now decided to write a new opera upon the subject of a novel by Nicolas Missa, entitled "Priest and Gentleman." The composer read this book recently, and made up his mind that it would make a good subject, although he proposes changing the title to "Serafino d'Albanya." He will take his time over this work, the fate of "L'Amico Fritz" and "I Rantan" having convinced him that haste in these matters is a mistake. Consequently, the new opera will not be ready for production until the autumn of next year.

A PLACE TO GO.

In answer to the many and repeated enquiries as to where to stop, when what place to go to when in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies will find a comfortable and elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

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Let us beware of losing our enthusiasm. Let us ever glory in something, and strive to retain our admiration for all that would ennoble, and our interest in all that would enrich and beautify our life.—*Philips Brooks*.

Mme. Gounod, the widow of the deceased composer, and her son, **Jean Gounod**, are said to be preparing a memoir of the great French musician.

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